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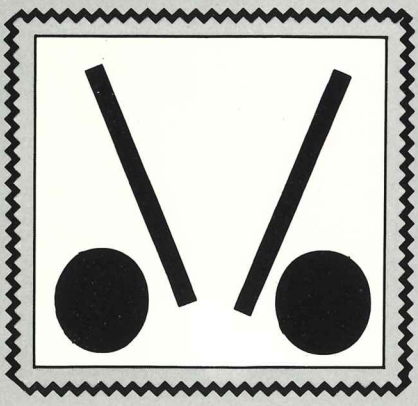

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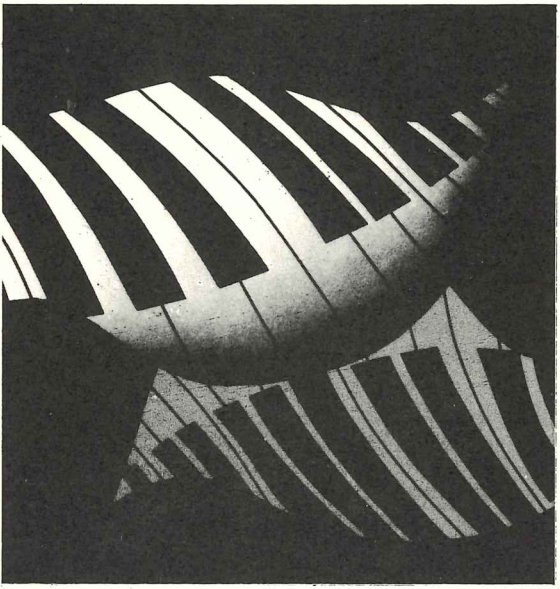

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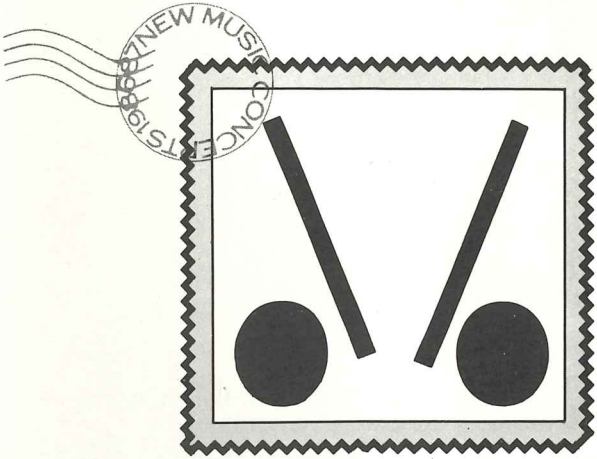

FACE À FACE

SUNDAY, OCTOBER 26, 1986
PREMIERE DANCE THEATRE

Special Guests

PIERRE YVES ARTAUD
ROBERT AITKEN
YOSHIHISA TAIRA
WES WRAGGETT

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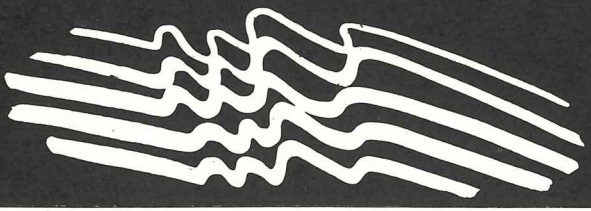
New trends in the art of music.



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FACE à FACE
October 26, 1986

BRUNO MADERNA (Italy)
Dialodia (1972)

KLAUS HINRICH STAHMER (W. Germany)
Hallo, George Philipp (1981)

BRIAN FERNEYHOUGH (U.K.)
Unity Capsule (1975)

ROBERT AITKEN (Canada)
Plainsong (1976)

YOSHIHISA TAIRA (France/Japan)
Fusion (1971)

Pierre-Yves Artaud, Robert Aitken, flutes
Beverley Johnston, Rick Sacks, Blair MacKay, percussion

« Intermission »

YOSHIHISA TAIRA (France/Japan)
Synchronie * (1986)

JOHN VAN BUREN (U.S.A.)
Incandescence (1983)

PAUL MÉFANO (France)
Traits Suspendus (1978)

MAURICE OHANA (France)
Satyres (1976)

WES WRAGGETT (Canada)
Prāṇa * (1986)

Pierre-Yves Artaud, Robert Aitken, flutes
Fujiko Imajishi, violin
Kent Teeple, viola
David Hetherington, 'cello
Ron Lynch, sound engineer

* World Premiere

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SUNDAY, December 7, 1986 8:00 p.m.

Guest Artist - Christina Petrowska, piano

William BOLCOM (U.S.A.) — COMMEDIA (1971) □ for (almost) 18th century orchestra

Alexina LOUIE (Canada) — CONCERTO (1984) for piano and orchestra

Peter Paul KOPROWSKI (Canada) — COMMISSIONED WORK (1986) •

Frank ZAPPA (U.S.A.) — THE PERFECT STRANGER (1982) □

SUNDAY, February 1, 1987 8:00 p.m.

Guest Artist - Douglas Stewart, flute

Alex PAUK (Canada) — MIRAGE (1984)

R. Murray SCHAFER (Canada) — CONCERTO (1984) for flute and orchestra

Tomas DUSATKO (Canada) — COMMISSIONED WORK (1986) •

Steve REICH (U.S.A.) — VARIATIONS FOR WINDS, STRINGS AND KEYBOARDS (1979) □

SUNDAY, March 8, 1987 8:00 p.m.

Guest Artist - Rosemarie Landry, soprano

Charles IVES (U.S.A.) — CENTRAL PARK IN THE DARK (1906)

David Del TREDICI (U.S.A.) — SYZYGY (1966) □ text by James Joyce

Ka Nin CHAN (Canada) — ECSTASY (1986) • Commissioned Work

Harry FREEDMAN (Canada) — SUITE FROM THE BALLET OISEAUX EXOTIQUES (1984)

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PIERRE-YVES ARTAUD

PIERRE-YVES ARTAUD was born in Paris on July 13th 1946. After studying the flute with Roger Bourdin in Versailles, he worked with Gaston Crunelle and Christian Lardé at the Paris Conservatoire National Supérieur de Musique (C.N.S.M.), from 1967 to 1970. He holds a diploma in musical acoustics, from the University of Paris IV (1968), and won the Premiere Prix for flute and chamber music at the Paris Conservatoire, in 1969 and 1970 respectively.

ARTAUD's career has developed in three directions which he considers inseparable from each other; performing, teaching and research work.

As a performer, PIERRE-YVES ARTAUD has performed a wide range of musical repertoire all over the world. Numerous works have been composed especially for him by such composers as Gilbert Amy, André Boucourechliev, Franco Donatoni, Brian Ferneyhough, Klaus Huber, Betsy Jolas, Michaël Levinas, Paul Méfano, Luis de Pablo and Yoshihisa Taira. He has also performed as soloist with most of the leading French orchestras including the Radio-France Nouvel Orchestre Philharmonique, and orchestras in Karlovy-Vary, Lisbon and Quito.

As a teacher, ARTAUD has been professor of flute at the Boulogne sur Seine National Conservatoire and since 1982 at the Conservatoire National Supérieur de Musique de Paris since 1985. For the past ten years, he has organized numerous training courses in France, Finland, Hungary, Portugal, Ecuador, etc. In 1982 he was appointed permanent professor for the Darmstadt summer school.

He is in charge of the flute repertories published both by the Editions Salabert and the Editions Transatlantiques, where he has compiled a teaching method for contemporary techniques and published a Primer for beginners on the flute. In collaboration with Gérard Geay, ARTAUD wrote a treaty on new techniques Flûtes au Présent (Flutes Today), published by Transatlantiques and Jobert in 1980.

In the field of research, PIERRE-YVES ARTAUD has been working with the Musical Acoustics Group at Paris University, along with Michèle Castellengo, seeking to adapt the flute to modern music. In 1978 he was awarded the medal for Arts, Sciences and Letters. He was put in charge of the instrumental research workshop (A.R.I.) at IRCAM in Paris, under Pierre Boulez in 1981.

He was awarded the Grand Prix for interpretation of French Contemporary Music by the SACEM (1982), the Prix Charles Cros for the album "Artaud/Ferneyhough" (1983), the Grand Prix de l'Académie du Disque Français for the album "Artaud/Taira" (1984) and the Prix Charles Cros (1985).

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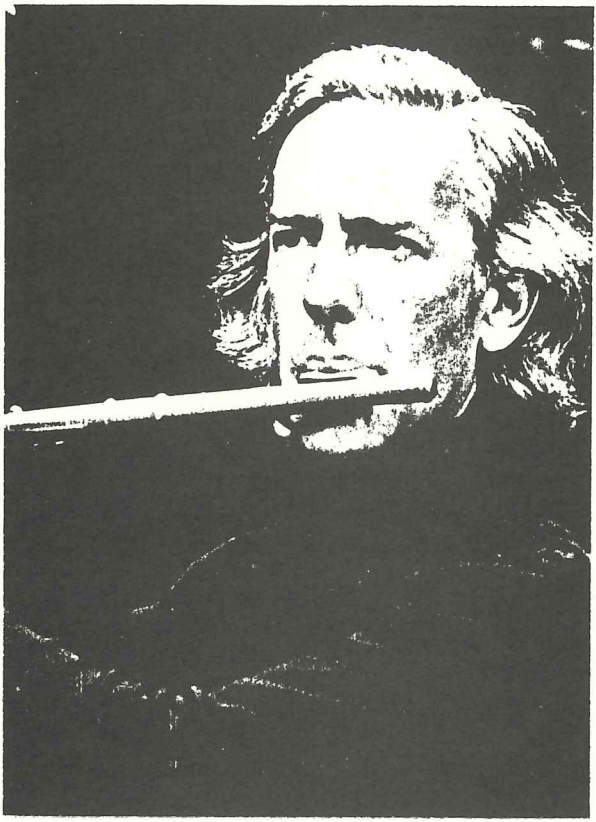

ROBERT AITKEN

ROBERT AITKEN, flutist and composer, is internationally recognized as one of Canada's foremost musicians. He has distinguished himself as a sensitive interpreter of music from all periods, and is especially acclaimed for his virtuosity in the performance of contemporary music. For his dedication to music by Canadian composers, he has been awarded the Canada Music Citation, the Canadian

Music Council Award, and the Harold Moon Award.

Born in Kentville, Nova Scotia in 1939, AITKEN began his flute studies at the age of nine. His main teachers were Nicholas Fiore and Marcel Moyse. At age nineteen, he was appointed flute soloist with the Vancouver Symphony, where he also studied composition with Barbara Pentland at the University of British Columbia. In 1959 he returned to Toronto to play with the CBC Symphony and to graduate with a Masters degree in composition from the University of Toronto. For five years, he was principal flute of the Toronto Symphony, and became subsequently professor of flute at the University of Toronto.

Since 1970, AITKEN has devoted much of his energy to a career as a soloist, touring Europe, North America and the Far East. He performs frequently with other outstanding musicians, such as Heinz Holliger, Leo Brouwer, Jean-Pierre Rampal, Janos Starker, Ruggiero Ricci and others. Recordings featuring ROBERT AITKEN are available on labels such as BIS, Simax, CBS Sony, Denon, FSM, Centrediscs and CBC.

In addditon to being Artistic Director of New Music Concerts, ROBERT AITKEN is also director of the Banff School of Fine Arts, Advanced Studies in Music Program and Music At Shawnigan, a chamber music festival on Vancouver Island.

BRUNO MADERNA

An initiator in Italy of the post-Webern movement and in close contact with the Darmstadt school, BRUNO MADERNA was a pioneer of electronic music in the 50's, an orchestral conductor specializing in contemporary music and a formidable champion of it throughout the world. The vibrant vitality and strong personality were sadly brought to a close with BRUNO MADERNA's untimely death at the age of 53. He left us a legacy of some 20 years of creative activity into which were channelled an efflorescent, multiform imagination which pursued, in every direction a radical exploration of the world of sound.

KLAUS HINRICH STAHMER

KLAUS HINRICH STAHMER was born in Stettin (Germany, present-day Poland) in 1941. His music studies were completed at the Dartington College of Arts (England), Musikhochschule Hamburg and the Universities of Hamburg and Kiel. Currently he is professor at the Hochschule für Musik in Würzburg, West Germany. Since 1972 STAHMER has worked together with painters and sculptors and has organized several successful sound sculpture exhibitions. He has received important composition awards for his chamber music works and as a cellist he has been active since 1982 in the ensemble Musik Ünserer Zeit (Music of Our Time).

HALLO, GEORG PHIILPP
for 2 flutes

HALLO, GEORG PHILIPP is a paraphrase of the 2nd Fantasie fur Querflote ohne Bass in A minor by Georg

Philipp Telemann. It was composed in 1981 to commemorate Telemann's 300th birthday.

The rhymthic character of the work derives from the French Overture, and the piece also utilizes the standard Baroque practice of motivic development; however Stahmer has avoided a neo-Baroque style with constantly changing tempi. The motifs presented in the first section share a tonal center of C. The middle section evokes the Baroque "adagio", and is played very quietly. Then the motivic character of the beginning returns and the development concludes; but again the neo-Baroque style is successfully avoided.

BRIAN FERNEYHOUGH

BRIAN FERNEYHOUGH was born in Coventry in 1943. His formal musical training began at the Birmingham School of Music in 1961 from where he went on to enter the Royal Academy of Music.

While at the Academy FERNEYHOUGH was awarded the Mendelssohn Scholarship which enabled him to continue his studies in Amsterdam. It was there that his work began to gain official notice with his Sonatas for String Quartet (1968) receiving a Gaudeamus Music Week prize. He repeated his success two years later with Epicycle for 20 solo strings and the Missa Brevis for 12 solo voices.

In October 1969 FERNEYHOUGH obtained a scholarship to study with Klaus Huber at the Basle Conservatory and in 1973 moved with Huber to the Musikhochschule in Freiburg, Germany where he was later appointed Professor of Composition.

Since 1974 FERNEYHOUGH's music has been performed regularly at most major European festivals. At present he is working on a seven-part cycle of works to be performed at the Donaueschinger Musiktage in October 1986.

UNITY CAPSULE
for solo flute

UNITY CAPSULE, completed early in 1976 and publicly premiered at Royan the following April, revealed itself as a true Symphony for solo flute, lasting a quarter of an hour. The term Symphony is well justified, for one listens to a true spatial polyphony, an amplified projection of the implied polyphony already existing in Bach's works for solo violin and cello. All the playing and tonal techniques of contemporary flute are found here along with a whole new series of conquests, paving the way for future developments. Very few performers have so far taken the risk of tackling UNITY CAPSULE, if only because of the purely physiological problems involved. The tension required by the composer as an integral part of his conception, is likely to be preserved.

After numerous performances, Pierre-Yves Artaud put the work to one side for a year and a half. When he took it up again in 1982, many problems seemed to have solved themselves, and since then, his way of playing it has become closer to the composer's indications, and slightly faster.

-Harry Halbreich

ROBERT AITKEN

PLAINSONG

PLAINSONG was composed at the MacDowell Colony in Peterborough, New Hampshire in January 1977. It was first perfor-

med by the composer, later that year, during a week of pre-inaugural concerts at Pierre Boulez's Institut de Recherche et Coordination Acoustique/Musique (IRCAM), at the Centre Georges Pompidou in Paris. As the title suggests, the basic inspiration for the work is the parallel fourths and fifths found in Medieval plainsong, and the possibility of duplicating this organum effect by singing and playing the flute at the same time. In addition, through careful control of the air column, it is possible to sound two notes an octave apart simultaneously. This and several less common contemporary effects are woven into the texture of the piece, in as natural a manner as possible.

YOSHIHISA TAIRA

YOSHIHISA TAIRA was born in Tokyo in 1937. After musical studies at the Arts University of Tokyo he went to Paris in 1966 and attended the classes of André Jolivet, Henri Dutilleux and Olivier Messiaen at the Conservatoire National Supérieur de Musique de Paris. He was awarded the Lily Boulanger First Prize in 1971, and in 1974 the Grand Prix of the SACEM in the Chamber music category. The works of YOSHIHISA TAIRA are widely performed around the world and at such major festivals as Royan, Metz, Orléans, strasbourg, Avignon, Darmstadt, Tanglewood, Amsterdam, Domaine Musical, and l'Itinéraire and by major orchestras in Berlin, Tokyo, and New York.

In 1982 he was a prize-winner at the Unesco International composers tribune. At the present time he teaches composition at the Ecole Normale de Musique in Paris. YOSHIHISA TAIRA claims his aesthetics are based on song, nature and

emotion, linked to sounds uttered amid silence.

> "I often wonder what music is to me. Perhaps the instinctive and interior song of a prayer that makes me by myself." --Y.T.

FUSION
for 2 flutes and 3 percussion

Many opposing things make a FUSION: flute and percussion, piccolo and bass flute, skins, woods and metals, the Orient and the Occident, etc.

However, I can not say where it will go.

The work was written in 1971 and performed the same year in Paris.

-Yoshihisa Taira

SYNCHRONIE
for 2 flutes

The work came to be written at the request of Robert Aitken and Pierre-Yves Artaud for today's concert.

Les deux temps divers s'avancent soit en même temps soit en s'oposant.

[The two different tempos approach one another while being at the same time in opposition.]

The work is dedicated to these two flutists.

-Yoshihisa Taira

JOHN VAN BUREN

JOHN VAN BUREN was born in 1952 in Portland, Oregon. He studied German literature, music and painting at Reed College in Portland for two

years before going to Germany where he entered the Staatliche Musikhochschule in Stuttgart. Here he studied composition with Milko Kelemen, piano with Edgar Trauer and electronic music with Erhard Karkoschka. An active participant at the Darmstadter Ferienkurse in 1976, he received his diploma in composition from the Stuttgarter Musikhochschule in 1979. VAN BUREN has been active as an organizer of new music concerts in Stuttgart, notably as artistic director and manager of the Musica Nova Society. At present he teaches music at the University in Ludwigsburg near Stuttgart, at the John-Cranko Ballet School of the State Opera in Stuttgart and at the City School of Music.

INCANDESCENCE
for solo flute

In a figurative definition, the word INCANDESCENCE connotes a high degree of emotion, intensity, brilliance or the like. The flute pursues this idea through three sections which are coupled with three registers on the flute. Beginning in the lowest register the piece progresses ever higher culminating in an "incandescent" coda at the highest range of the instrument.

Each section presents a variation on three distinct motives:

1) a rising, kinetic figure
2) a lyrical melody
3) a fragmented, disjuncted figure characterized by short grace notes.

And although each motive appears in each variation, one figure dominates and characterizes each variation.

In the coda, however, a completely new character emerges, based on the interval of a major third, evoking the "incandescent" finish.

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PAUL MÉFANO

Encouraged to undertake music studies by Alfred Cortot, MÉFANO became a pupil of Andrée Vaurabourg-Honegger and, at the Paris Conservatoire, of Georges Dandelot. He also followed the classes of Boulez, Stockhausen and Pousseur at Basle where he attended, among others, the concerts of the Domaine Musical. While taking the summer courses at Darmstadt he entered the class of Olivier Messiaen.

In 1965 his music was played for the first time in Paris, under the direction of Bruno Maderna at a Domaine Musical concert. From 1966 to 1968 he lived in the United States, after which he spent a year in Berlin at the invitation of the German Academy for Cultural Exchanges.

Returning to France in 1970 after signing a contract with Mica Salabert, MÉFANO devoted himself both to composition, conducting and the organization of musical activities. In 1972 he became one of the founders of the 2e2m Ensemble of Champigny.

TRAITS SUSPENDUS
for amplified contrabass flute

It occurred to me that it would be interesting, and fun, to suggest to Paul Méfano that he compose a piece for flute wherein it would be used solely as a percussive instrument (the accented striking of the keys themselves serving as a musical element).

TRAITS SUSPENDUS, then, incorporates the following: pizzicati or unpitched tongue attacks coloured by various vowels; tongue-ram technique; striking of the keys; trumpet sounds in that the flute is used as a brass instrument.

-Pierre-Yves Artaud

A little over a half century ago (in 1936) Edgar Varèse introduced the Western music world to the unusual sounds of the flute's keys. Along the same lines, with Bartok and Stravinsky, the piano as well would become a percussive instrument. With TRAITS SUSPENDUS, I attempted to compose a work specifically for the flute requiring techniques from the unique domain of percussion! ...The temptations to avoid: the bizarre, the overly exotic, the empty effects of synthesizers and gratuitous clatter...

TRAITS SUSPENDUS, dedicated to Pierre-Yves Artaud and Claude Lefèbvre, calls for proficiency in tonguing, notably with the tongue-ram; sustained vibrations of the air stream akin to that employed in slaptone and jazz; and key fingering. Abrupt and somber, this work demands of the instrumentalist an original technique and mastery of circular respiration.

-Paul Méfano

MAURICE OHANA

Born in Casablance in 1915, MAURICE OHANA studied literature and philosophy at the Sorbonne and attended the Schola Cantorum in Paris and the Accademia di S. Cecilia in Rome. He is mainly self-taught in composition. He is fond of Andalusian and African folk music, and his music for radio and his contact with electronic media have influenced his conception of sound.

WES R.D. WRAGGETT

WES R.D. WRAGGETT was born in Toronto in 1953 and studied at the University of Toronto and the Royal Conservatory of Music under a composition scholarship. He has worked as a freelance composer for theatre, dance, the concert stage and visual media. WRAGGETT has received commissions through the Canada Council, Ontario Arts Council and the Atkinson, Chalmers and Bronfman Foundations.

His particular interest in electronic and computer-assisted music has led to appointments as Amiga Music Specialist for Commodore Canada and Endorsing Artist for Yamaha Instruments (Canada). He is currently Director of the Electronic Music Studios of the Royal Conservatory of Music of Toronto.

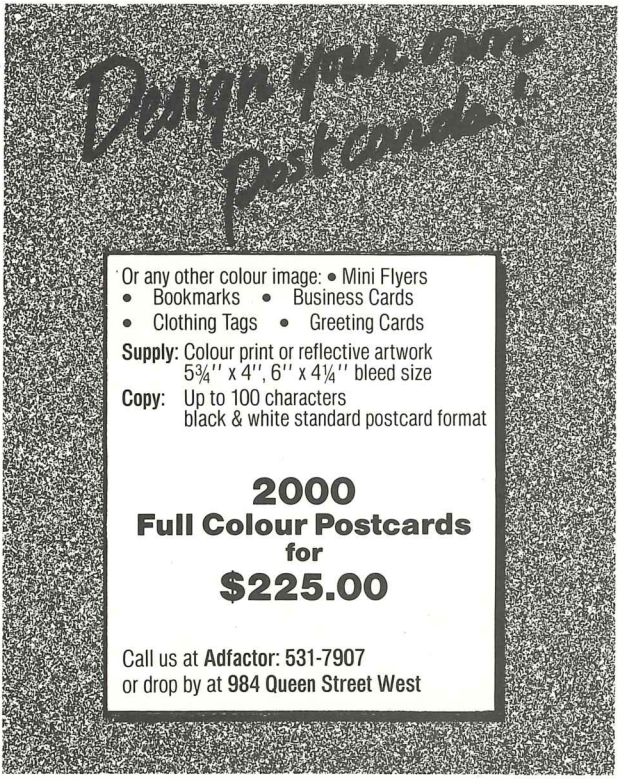
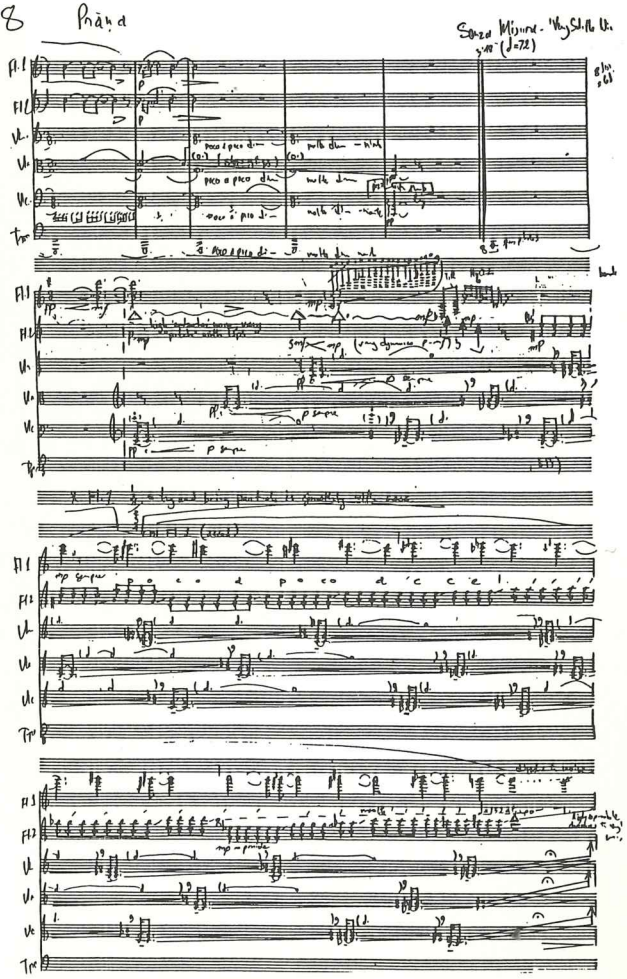
PRĀṆA
for 2 flutes, violin, viola, 'cello and tape

PRĀṆA means wind/energy currents. These currents are the sustaining/equalizing forces within the body. There are three levels of prāṇa, ranging from the gross winds

which underlie such functions as breathing, digestion, etc., to the subtle winds which act as the medium for our various consciousness centers (i.e. eye, ear, etc.) and the very subtle wind which is only released in the body at the time of death. These winds/energy currents are always present in a living being and therefore represent the dynamic qualities of life. This piece uses the dynamic aspect of the three winds. The flutes, because they come to life only with the infusion of an external wind energy can be heard as manifestations of the prāṇa.

PRĀṆA is in 4 sections - Subtle, Gross, Subtle, Very Subtle and is dedicated to Zasep Tulku Rinpoche.

-W.R.D. Wraggett



8
Phàn d
Sarah Williams - Why Should I...
(♩=72)
Fl.1
Fl.2
Vl.1
Vl.2
Vc.
Tpt.
poco a poco dim.
with dim.
mp
mf
p sempre
sempre

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